

enjoyment. Museums have been arranged to convey a history of the arts, and each of his buildings was intended to illustrate some particular epoch. The means of education in art were afforded, and every endeavour was being made to develop the national resources in this respect. The success with which the king's endeavours have been crowned is to be attributed greatly to the position which he gave to artists in his dominions, and the elevation of character which it has caused. He conferred prerogatives on genius: he admitted that the man who is capable of affording instruction or wholesome delight to a nation,—who expresses noble thoughts, whether with the pen, the pencil, or the chisel,—is fit society for the highest, and deserves all the rewards a country can bestow. This king felt there is another road to the temple of Fame, besides that over dying bodies in the field of battle; and notwithstanding errors and failings, has earned for himself a niche in it, next to those occupied by Pericles and Augustus.

I return to Greece simply to remind you that a century after the time of Pericles the history of that country ceases to interest. The energy which had characterised her people disappeared, and she ultimately became a degraded province of Rome, to which city we must look for a continuation of our Architectural History.

The inhabitants of Etruria, a part of Italy now known as Tuscany, seem to have made considerable advances in art at a very early period. The best specimens found there were formerly referred to Greek artists, but there now seems reason to believe that the art amongst the Etruscans were as far advanced as amongst the Greeks, even if the latter were not in some degree indebted to Etruria. Niebuhr shows that much of what we call Etruscan is due to their subjects, the Tyrrhenians, a branch of the Pelasgian race. The number of works of art discovered in Etruria within the last twenty years is nearly incredible, and includes about 30,000 painted vases. One evidence of the antiquity of Etruscan art, and of its connection with the Pelasgi, is to be found in the extraordinary sepulchre which was opened in 1829 on the site of Carr. The upper part is formed by horizontal layers of stone projecting one over the other, as in the treasury of Atreus, and the age of it is inferred to be anterior to the sixth century, B.C. Some valuable information respecting this interesting country has been published within the last few years, and investigations are still going on there.

We find throughout Italy ponderous remains of early constructions similar to those described in Greece, as executed by the Pelasgic tribes, and evidently the work of the same people, who thus serve to connect at the earliest period, the principal nations of antiquity. Even the works called Druidical are attributed by some writers to an offshoot of the same original nation.

It was, however, from more recent and immediate connection with Etruria and Greece that Rome obtained her perfected architecture. From the time of the first Tarquin, above 600 years B.C. and who was a native of Etruria, to the conquest of Greece, 145 years B.C. it is difficult to trace clearly the progress of architecture amongst the Romans. At the commencement of that period, the Capitoline Hill (so called, you perhaps remember, because the head of a man, *caput*, was found there under peculiar circumstances, when digging out for a building,) was made the site of a temple to Jupiter, thence termed Jupiter Capitolinus, and afterwards of several others. The *Cloaca maxima*, too (the great sewer, an enormous work and formed entirely of wrought stone), was commenced in the reign of the first Tarquin, or soon after.

As Johnson remarks, while the Romans were poor they robbed mankind, and as soon as they became rich, they robbed one another. By the plunder of Greece and Egypt, Rome was greatly enriched and improved. After the sacking of Corinth, for example (about 146 B.C.), all the pictures and statues were carried thence to the imperial city, and a con-

siderable impulse was given to the arts in Italy. It was many years, however, before they made much advance among the people, who were essentially warlike and had little desire to cultivate them. Greek architects were employed, and Greek statues and ornaments were used to decorate their buildings (Nero alone, in later times, caused 500 statues to be brought away); and by the lavish expenditure of enormous sums, magnificence was obtained without much home-bred taste. The accounts we have of buildings erected even for temporary purposes, are startling. A theatre was built in the time of Pompey to accommodate 80,000 spectators, which was adorned with 360 marble columns and 3,000 statues of bronze. Pompey himself afterwards constructed a permanent building for 40,000 persons (54 B.C.).

It was in the reign of Cæsar (called by the Senate AUGURUS, 27 years B.C.), that architecture took firm hold on Italian soil, and gained in richness, splendour, and increased appliances what it lost in simplicity and dignity, as compared with that of the Greeks. Rome under this emperor enjoyed a long period of peace and prosperity; additional architects were invited from Asia Minor and Greece; wealth was lavished, and temples, libraries, porticoes, theatres, and palaces arose in all quarters; so that (as Suetonius relates, and every one has heard) Augustus was able to say, that where he had found bricks he had left marble. He left behind him many buildings of brick, nevertheless. The example of the Emperor was largely followed. His friend Agrippa, amongst others, erected part of the Pantheon at his own expense (A.D. 14), or at all events greatly improved it, and supplied Rome with more than a hundred fountains, richly adorned with marbles, columns, and statues. The extraordinary building just named, the Pantheon,—

"Relic of nobler days, and noblest arts;  
Despoiled, yet perfect;"—

is, as you remember, circular: it is about 139 feet in diameter, covered with a noble dome. You, like all other travellers, must have noticed with surprise, that it is lighted from a comparatively small opening in the eye of the dome, and yet, with this expressive fact before them, modern architects can occasionally build picture-galleries wherein it is scarcely possible to see any one painting well.

Vespasian and Titus followed in the same course and constructed two of the wonders of that and succeeding ages,—the Flavian Amphitheatre or Coliseum, and the Baths of Titus. The former vast and wonderful monument was built with the materials and on part of the site of Nero's "Golden House" (*Domus Aurea*), which, according to Suetonius had three porticoes, each a mile in length, with three ranges of pillars. The rooms were lined with gold and gems, and the ceilings of the dining-rooms were adorned with ivory panels, contrived so as to scatter flowers and shower perfumes on the guests. In fact, to such an extent was the decoration of it carried, that it was demolished by order of Vespasian as being too sumptuous and magnificent even for a Roman Emperor. It had previously excited the indignation of the people.

The longest diameter of the oval which forms the Coliseum is 615 feet, and the shortest 510 feet: it covers nearly 6 acres of land, and would accommodate above 100,000 spectators. The exterior presents three ranges of columns rising one above the other, Roman, Doric, Ionic, and Corinthian, and one range of pilasters over these. I think I have heard you say that you were disappointed when you first viewed the Coliseum. It is so enormous that it requires some time and acquaintance with it for the mind to grasp. Its solidity and massiveness were such that it remained perfect until the thirteenth century, and, but for wilful destruction, would have continued to this day. Some Anglo-Saxon pilgrims who visited Rome before, or early in, the eighth century exclaimed on beholding the Coliseum, "As long as the Coliseum stands, Rome shall stand; when the Coliseum falls, Rome will fall; when Rome falls, the world will fall."

Venerable Bede records the expression, and Byron has appropriated it. When Rome revived and her citizens became desirous of erecting for themselves noble dwellings, the Coliseum offered an immense storehouse of materials: it was speedily dismantled, and doubtless would have disappeared altogether if Pope Benedict XIV. had not set up a cross in the arena and declared the place sacred. The stone for the Farnese Palace was taken from the Coliseum:

"A ruin, yet what ruin! from its mass  
Walls, palaces, half cities, have been rear'd;  
Yet oft the enormous skeleton ye pass,  
And marvel where the spoil could have appear'd:  
Hath it indeed been plunder'd or but clear'd?  
Alas! developed, opens the decay,  
When the colossal fabric's form is rear'd;  
It will not bear the brightness of the day,  
Which streams too much on all, rears, man, have  
left away."

The other structure which I have referred to, namely, the Baths of Titus, prevents even now in extent a subterranean city. They were three-quarters of a mile in circumference. Many of the apartments were elaborately painted; plated with gold and adorned with magnificent sculptures, including the group of figures known as the Laocoon, which was found there.

It was Agrippa who first taught the Romans the luxury of the warm baths; and succeeding Emperors increased the provision made in Rome for public bathing. It is said that in the time of Augustus a poor man might bathe for a farthing, and little boys for nothing. The baths were adorned with works of art: and it was here that poets, orators, and musicians resorted to rehearse their works, or pronounce opinions upon those of others: these were the clubs of Rome. Recently the necessity for the establishment of baths in England has been felt, and many have been erected and fitted up. To purify the body is one step towards purifying the mind. Moreover, we ought to strive to find healthy amusement for the people generally.

Amongst the buildings important in Rome we must not omit the Forum. That built by Trajan was the most considerable, and still exhibits extensive remains. The forum was a large area generally enclosed with porticoes two stories in height, the lower being used as shops by the bankers, the upper appropriated to the public on the occasion of gladiatorial shows, which were exhibited there before amphitheatres were in general use.

Trajan, with the assistance of Apollodorus, his chief architect, executed many fine structures. A column and a triumphal arch, erected nearly 1800 years ago, have served to make his name familiar to the ears of the whole world down to this time. Hadrian, his successor (A.D. 117), was himself an architect, and encouraged the arts, as conducive to the national glory. He erected numerous buildings not merely in Italy, but in Carthage, Greece, Africa, and Egypt. He seems to have had all the jealousy of some professional artists, and even more. It is related that, being anxious to show Apollodorus, the architect, that he could do without assistance, he sent to him a design he had prepared for a temple in honour of Venus, and asked his opinion of it. Apollodorus, not at all disposed to truckle to an amateur though a prince, saw that it was too low, and remarked with a sneer, that if the goddess should ever rise from her seat for the purpose of taking the air, she would certainly knock her head against the roof. Hadrian had a summary mode of getting rid of an ill-natured critic: he put him to death! and thus not merely avenged himself, but prevented rivalry.

Among the chief buildings erected at this time was Hadrian's Mausoleum, since converted into the Castle of St. Angelo. It had originally a basement 170 feet square on which was a cylindrical tower, 115 feet in diameter. Relative to the term "Mausoleum," Pausanias says, as you have probably heard, speaking of a sepulchre erected for Mausolus, who reigned in Halicarnassus, "its magnitude was so prodigious, and its ornaments so magnificent, that the Romans, in consequence of the great